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THE SALE, AT CHICKERING HALL, OF THE JAMES H. STEBBINS ART COLLECTION.

TITLES AND DIMENSIONS OF THE PICTURES, THE PRICES OBTAINED, AND THE NAMES OF THE BUYERS. (SEE ALSO PAGE 74.)

No.	Artist.	Size.	Title.	Buyer.	Price.	No.	Artist.	Size.	Title.	Buyer.	Price.
1.	Wylie.	9 x 10 1/2	Five Brittany Children.	Edward Tuck.	\$850	45.	Madrazo.	18 x 12	Street in Granada (water-color).	C. P. Huntington.	\$200
2.	La Tour.	15 x 12	Early Summer.	H. S. Wilson.	500	46.	Ten Kate.	10 1/2 x 16 1/2	Dutch Guard-room (water-color).	Edward Brandon.	175
3.	Michetti.	5 1/2 x 7	Child in the Woods.	Mr. Bonner.	175	47.	Wissel.	23 x 15	Butterfly (water-color).	R. C. Veit.	100
4.	Bierstadt.	13 x 19	Mount Hood, Oregon.	M. Arnhem.	400	48.	De Nittis.	14 1/4 x 10 1/2	Chinese Shop (water-color).	R. C. Veit.	250
5.	Vernier.	16 x 28	Washerwomen of Brittany.	M. MacMartin.	375	49.	Rico.	14 1/2 x 10 1/2	Boating Party in the Bois de Boulogne (water-color).	H. Schaus.	400
6.	Dieffenbach.	18 x 23	Shearing the Pet.	H. S. Wilson.	475	50.	Leloir, Louis.	10 x 14 1/2	After the Supper, One must Pay (water-color).	R. G. Dun.	350
7.	Baugniet.	26 1/2 x 21	Curiosity.	H. S. Wilson.	375	51.	Madrazo.	16 x 21	View at Grenada (water-color).	Knoedler.	135
8.	Montelant.	21 x 33	View of Naples.	W. Y. Mortimer.	275	52.	Rico.	14 x 20 1/2	Washerwomen at Poissy (water-color).	J. A. Taylor.	460
9.	Montelant.	25 1/2 x 18 1/2	Scene in Algiers.	H. S. Wilson.	975	53.	Simonetti.	22 x 16 1/2	A Concert (water-color).	Lanthier.	310
10.	Garrido.	15 x 18	A Rainy Day, Place de la Concorde.	Edward Tuck.	500	54.	Détaille.	8 1/4 x 11 1/2	Scene in the Franco-Prussian War (water-color).	Charles Pratt.	900
11.	Michetti.	8 x 4 1/2	Italian Children at a Fountain.	Mr. Bonner.	75	55.	Fortuny.	19 x 9 1/2	Pifferari (water-color).	Charles C. Clark.	525
12.	Worms.	15 x 18	Uncertain Weather.	Jacob H. Schiff.	1,200	56.	Meissonier.	10 x 7	Captain of the Guard—Louis XIII. (water-color).	Charles C. Clark.	3,400
13.	De Nittis.	13 x 9 1/2	Confidences.	R. C. Veit.	325	57.	Troyon.	6 1/4 x 12 1/2	Normandy Cattle.	Knoedler.	3,050
14.	Grison.	10 x 8	The Wine Testers.	Edward Tuck.	775	58.	Détaille.	9 1/2 x 7 1/2	Les Incroyables—Forest of St. Germain.	Charles W. Sandford.	1,200
15.	Alvarez.	14 x 22	Hide and Seek.	D. W. Powers.	600	59.	Pettenkoffen.	7 x 9	Market Scene in Hungary.	T. P. Miller.	1,600
16.	Villegas.	8 1/2 x 6 1/2	Bull Fighters Awaiting their Turn.	Charles C. Clark.	1,850	60.	Zamacois.	6 x 5	A Court Jester.	Charles C. Clark.	2,475
17.	Rossi.	14 1/2 x 11 1/2	Midnight Amusement in Venice.	Edward Tuck.	425	61.	Vibert.	15 x 18	The First-born.	S. A. Coale, Jr.	3,100
18.	Agrassot.	16 x 12	Fortuny's Studio.	H. S. Wilson.	675	62.	Daubigny.	14 x 25 1/2	Landscape on the River Marne.	H. Schaus.	5,100
19.	Portaels.	10 x 14	Bohemian Cabin.	T. P. Miller.	175	63.	Rico.	13 x 23	Moorish House and Court, Granada.	C. P. Huntington.	3,275
20.	Cervi.	20 x 17	The Disputed Picture.	Charles C. Clark.	1,025	64.	Meissonier, Chas.	17 1/2 x 14	Story of the Campaign.	Charles C. Clark.	3,600
21.	Vernet.	18 x 14 1/2	Socialism and Cholera.	N. Q. Pope.	275	65.	Zamacois.	12 x 15	Levying Contributions.	D. W. Powers.	7,200
22.	Rico.	15 x 26 1/2	The Seine, near Poissy.		1,525	66.	Vernet.	23 1/2 x 21	The Original Study of Judith.	M. B. Mason.	875
23.	Hermann-Léon.	25 x 19 1/2	Country and City Rats, Lafontaine's Fable.	D. G. Legget.	450	67.	Schreyer.	18 x 29	Winter in Wallachia.	H. Schaus.	2,700
24.	Pasini.	22 x 18 1/2	The Sultan's Escort.	Potter Palmer, Chicago	1,750	68.	Gérôme.	16 1/2 x 29 1/2	Molière Breakfasting with Louis XIV. at Versailles.	W. W. Astor.	12,500
25.	Loth.	22 1/2 x 31	Artists' Amusements During Carnival, Rome.	J. A. Taylor.	1,250	69.	De Neuville.	22 x 38	Hauling by the Capstan—Yport, Normandie.	Jacob H. Schiff.	2,000
26.	Saintin.	29 x 19	The Two Oracles.	M. H. Arnott.	550	70.	Bonheur, A.	23 1/2 x 32	Normandy Cattle.	N. Q. Pope.	2,400
27.	De Beaumont.	23 1/2 x 37	The Temptation of St. Anthony.	E. R. Ladue.	1,250	71.	Vibert.	27 x 36	Scene at a Spanish Diligence Station.	M. H. Arnott.	9,100
28.	Goubie.	29 x 42 1/2	The Honors of the Foot.	C. P. Huntington.	3,050	72.	Meissonier.	13 1/2 x 10 1/2	The Game Lost.	C. P. Huntington.	26,300
29.	Beard.	35 1/2 x 28 1/2	View in the White Mountains.	M. Arnhem.	625	73.	Meissonier.	3 1/2 x 4 1/2	The Stirrup-cup.	M. H. Arnott.	7,100
30.	Bertrand.	24 x 45	Serenade in Rome.	H. S. Wilson.	1,025	74.	Alma-Tadema.	25 1/2 x 35 1/2	Queen Clotilda, Wife of Clovis, First Christian King of France, Instructing her Children in Arms.	T. P. Miller.	6,100
31.	Jacomin.	39 x 32	Faust and Mephistopheles.	J. A. Chamberlain.	950	75.	Bouguereau.	42 x 35	Hesitating between Love and Riches.	James F. Sutton.	4,600
32.	Richter.	39 x 32	The Gallery of the Louvre.	M. Arnhem.	775	76.	Gérôme.	29 1/2 x 39	L'Éminence Grise.	M. B. Mason.	13,700
33.	Heullant.	21 x 36 1/2	Arcadia.	T. P. Miller.	300	77.	Fortuny.	53 x 39	A Spanish Lady.	Charles C. Clark.	6,500
34.	Heullant.	21 x 36 1/2	Arcadia.	T. P. Miller.	300	78.	Tadolini.	.....	Cupid and Psyche (marble, after Candra).	D. W. Powers.	600
35.	Bierstadt.	36 x 52	Sunset in the Yosemite.	Mr. Plummer.	1,550	79.	D'Epina.	.....	Satyr (marble bust).	A. Lanfear Norrie.	230
36.	Simonetti.	12 x 8 1/2	The Listener (pen drawing).	E. A. Caswell.	75	80.	D'Epina.	.....	Bacchante (marble bust).	A. Lanfear Norrie.	230
37.	Simonetti.	12 x 8 1/2	The Letter (pen drawing).	Hugh N. Camp.	65						
38.	Rossi.	11 1/2 x 7	An Arab Tambourinist (pen drawing).	Hugh N. Camp.	35						
39.	Rossi.	11 1/2 x 6	French Cavalier—Time of Henry III. (pen drawing).	H. S. Wilson.	70						
40.	Meissonier.	9 1/2 x 6	Ancient Armor (monochrome, water-color).	E. H. Abbot.	425						
41.	"Bonheur, Rosa".	11 x 18	Ready for the Market ("crayon drawing")	Charles C. Clark.	725						
42.	Decamps.	8 1/2 x 9 1/2	Hound (sepia sketch).	H. S. Wilson.	125						
43.	Berne-Bellecour.	14 1/2 x 10	The Love Token (water-color).	Charles Pratt.	270						
44.	Vannutelli.	15 x 10 1/2	Day Dreams on the Campagna (water-color).	T. P. Miller.	175						
											\$162,550

New Publications.

ART.

ARTISTIC JAPAN, the new magazine published and compiled by Mr. S. Bing (New York, Brentano), has completed its first year, and appears as a handsome volume, with all the paper covers, each illuminated with a separate design, bound in. Mr. Bing has the aid in preparing the letter-press of his magazine of writers like Victor Champier, Ph. Burty, William Anderson, Edmond de Goncourt and many others. In the present volume Mr. Champier writes of Japanese architecture, Mr. L. Faligot of jewelry and Mr. Edmond de Goncourt of a travelling writing set made by one of the forty-seven Ronins celebrated in Japanese history and romance. The illustrations are numerous cuts printed in the text and a liberal number of colored designs printed by the famous establishment of Gillot. Some of these are wonderful specimens of color printing, imitating, almost deceptively, the most delicate accidental tones and even the slight relief of colored brocades and embroideries. Bronzes, iron-work, pottery and kakemonos are also figured; and in course of time we may expect that Artistic Japan will become a veritable museum of designs after the art of the land whose name it bears.

IN ART IN THE MODERN STATE, Lady Dilke traces the origins under Louis XIV. of the system of State patronage and supervision, which has made France the leading nation of modern times in the fine arts and the industries depending on them. She shows how the establishment of the various academies, the monopolization of all the talent of the country for the service of the king, were but parts of the grand schemes of centralization by which Mazarin and Colbert united all the forces of the country to put down internal dissensions and fight off foreign enemies. In other words, the object of their measures was not at all to benefit art, but solely to benefit the State. She shows how the reaction against the individualizing tendencies of the Renaissance appeared just in time to help on these projects. Men were tired of too much intellectual liberty and the dissipation of energy which necessarily accompanies it, and were ready to accept tyranny as a means to order and recuperation. Of the artistic results of the system, whether shown in the works of Mansard, Van Loo and LeBrun, or in those of later and contemporary artists, she has comparatively little to say, though that little is judicious and well expressed. But she describes with great particularity its political and social effects, ascribing to it, above all things, the

intense patriotism of modern Frenchmen, unchanged through all reverses and under every form of Government. The Revolution did not destroy this work. It restored freedom of thought, but to minds to whom it has become an axiom that the good of the State is superior to all other considerations. Lady Dilke seems to have no fear that individualism will again run riot in France, and to believe that, as it grows, it will be held in check by corporate action, by a sentiment of patriotism or of communism, rather than by tyrannical one-man power. Though these conclusions are stated with great moderation, the volume is very little calculated to give aid or countenance to those in this country who pass their time wishing for State direction of the fine arts, and a chance at the offices which would have to be created. These people naturally look to French institutions as models of the kind which they wish established; but Lady Dilke makes it very plain that these French institutions arose under conditions which can never be repeated, least of all in America. (J. B. Lippincott Co.)

THE ENGLISH RESTORATION AND LOUIS XIV., in the Epoch of Modern History Series, published by Charles Scribner's Sons, is a singularly clear and lucid account of a period of great confusion in English and European politics. The author, Mr. Osmund Airy, M.A., succeeds in a task we believe never before attempted in a work of this nature; that of making plain the necessary course of events, in appearance all the result of intrigue or of accident. The relations of England, France and Holland from the close of the Thirty Years' War to the peace of Nimwegen are traced with all necessary detail. There are three good maps and a full index.

THE ARCHITECTURAL LEAGUE OF NEW YORK has just issued a handsomely printed volume of "Proceedings," from its organization to January, 1889, which is made of importance by the inclusion of several papers by members not before published. Several of these are of great interest. We will mention especially Mr. E. R. Tilton's account of "Life in an Italian Palace," the Barbarini, at Rome, full, as he found it, of secret staircases, council-chambers, closets and tunnels, many of them unopened for years, perhaps centuries, and apparently forgotten. Mr. A. D. F. Hamlin discourses of "Houses on the Bosphorus," and of the love of the average Turk for gardens and scenery rather than for decoration. Mr. W. R. Briggs gives an account of "Student Life in Paris," and Mr. Russel Sturgis has an essay on "Architecture without Decoration," in which he predicts that the architecture of the future will be in itself very plain, and will merely, in the finest buildings, provide good spaces for the dis-

play of purely expressive sculpture and painting. He advocates that the new Protestant cathedral in New York be so built in the Byzantine or Romanesque style, the exterior to be ignored and the decoration of the interior to be in fine marbles, and completely naturalistic, unconventional wall paintings and statuary.

L'ART, for the first fortnight of January, 1889, is practically a double number, as it contains no less than sixteen pages of supplement, devoted to the most artistic French holiday publications of the season. As many of these are works of permanent value, it is not too late to refer those of our readers who may be interested in them to these carefully written and illustrated notices. The etching of this number is an excellent one, by J. Torné after F. Masriera. The subject is an old woman sewing, with a carefully managed background of foliage. The leading article is by Felix Jacquet. It is on "Laces and Embroideries" and is abundantly illustrated. (Macmillan & Co.)

FICTION.

JONATHAN AND HIS CONTINENT (RAMBLES THROUGH AMERICAN SOCIETY). Mr. "Max O'Rell" in this latest skit of his claims to have had the aid of a certain master Jack Allyn, said to be of Boston, Mass. It is an open secret that this literary partner is an elevator boy at one of the hotels at "the Hub" whose alliance was secured to enable the author to secure his American copyright. It is humorously observed in the preface, that the assistance of this ingenious youth must have invested some at least of the statements made in his volume with "weight and authority." To us it seems that the slightest infusion of anything weighty would spoil this eminently Frenchy performance. As to the "authority" clause, we strongly suspect Master Jack of being the chief source of information as to the usages of polite society in this country. However this may be, the little volume is light, sparkling, amusing, and full of the most refreshing original mistakes and misconceptions. Mr. O'Rell, in short, instead of having rambled in a leisurely way through American society, taking notes in the fatuous way of the average tourist, seems to have flown by it or over it on the wings of a wild goose, taking no more note than he of commonplace facts beneath. His publishers, Cassell & Co., have done him up in two shades of blue, with a picture of Brother Jonathan on the cover quite as authentic as that which is given in the letter-press.

STEADFAST is the story of a saint and a sinner, both of the New England stamp and of the Congregationalist persuasion. Miss Rose Terry Cooke, the author, who has been

at considerable pains to disguise in the book the persons and the places which she writes of, undoes all this labor in the preface, where she refers the reader to the very source from which she has drawn her facts. The novel may be more amusing than this chronicle, but it is sufficiently dry to be considered proper reading for a saint or to be imposed by way of penance on a sinner. (Boston, Ticknor & Co.)

VARIOUS.

AUTHORS AT HOME introduces us without any impropriety to the home life of a large number of living American authors. The papers on Aldrich, Boker, Burroughs, Cable, Clemens, Holmes, Lowell, Parkman, Stedman, Warner, Whitman, Whittier, and about as many others, were written for The Critic, and are here republished with their consent. The interior and exterior of each author and his home are cleverly put before us, and, to quote the editor's note, "one gets a closer and more intimate view" of him than his own writings could possibly afford. The volume is edited by J. L. and J. B. Gilder and is published by Cassell & Co.

A CATALOGUE OF TYPOGRAPHICAL RARITIES, issued by Mr. J. W. Bouton, includes some remarkable books at remarkable prices. Boccaccio's "Genealogie des Dieux" is priced at \$60, though a fine copy from the Paillet library of the celebrated Petit edition, with initials by Geoffrey Tory, and bound by Lortic; while Turner's "Liber Studiorum" is priced at \$3000. There is a fourth folio edition of Shakespeare at \$2750; a Chapman's "Homer" at \$50, and a copy of Mr. Augustin Daly's "Peg Woffington," in an elaborate binding, for \$85. In "A few words to my book-buying friends," Mr. Bouton refers with pardonable pride to his thirty years of experience, and gives some valuable hints as to changes which have taken place in the prices of rare books during the time which he has been in business.

POET-LORE is specially devoted to Shakespeare and Browning, and in a less degree to the comparative study of literature. Its first number has "Facettes of Love from Browning," by D. G. Brinton, M.D., and a "New Willow Song," with music in a new minor key, by Helen A. Clarke. The editorial departments are Societies, The Study, The Stage, Notes and News.

Treatment of Designs.

THE JACQUEMINOT ROSES (COLOR SUPPLEMENT, NO. 1).

IN painting this study, which is very rich in color as well as broadly painted, if one desires to make a picture for framing, the canvas may be made a little larger, adding an inch both at top and bottom so as to preserve the proportions.

Begin by drawing with charcoal, finely pointed, the general features of the composition; for example, let the basket be suggested in outline, and also the individual position of the roses and leaves as they are arranged, omitting all detail at first. After this is done, it is well to secure the drawing by going over the outlines with a little burnt Sienna and turpentine, using a flat-pointed sable brush for the purpose. As this dries very quickly, it is well to take up the background first; for this use yellow ochre, bone brown, white, and a little permanent blue, adding burnt Sienna and ivory black in the darkest shadows. The foreground in front of the basket is laid in with raw umber, white, a little madder lake and permanent blue. The sharp touches of light are added afterward. Paint the straw basket with yellow ochre, white, light red, a little permanent blue and bone brown.

When the crimson tone suggesting roses within is seen, use madder lake and bone brown qualified by a little ivory black. With such transparent colors it is well to use a little Siccatif de Courtray mixed with poppy-oil; the proportion is one drop of siccatif to five of oil.

It is better to lay in a general tone at first and to bring out the details afterward, when the first painting is partly dry.

When painting the roses, put in at first a flat tone made with madder lake, light red, silver white, a little permanent blue, qualified with a very little ivory black. In the shadows add burnt Sienna. The yellow touches in the centre are made with light cadmium, white, and a little raw umber qualified with ivory black and burnt Sienna in the shadows. The green leaves are painted with Antwerp blue, white, light cadmium, vermilion and ivory black. In the shadows add burnt Sienna.

If the color of the red roses is not at first obtained, glaze the first painting in the following manner: First oil out the whole surface with French poppy-oil; then rub in pure madder lake mixed with poppy-oil, using a stiff flat bristle brush. If necessary, touch in the deeper shadows and higher lights again while the glass is still wet. This will give a brilliant effect of color.

In case of glazing as above described, it is always well to add a very little Siccatif de Courtray to the oil.

When the painting is finished, varnish it with Soéhne's French retouching varnish, which will bring out the colors.

TABLE SERVICE DECORATION (COLOR SUPPLEMENT, NO. 2).

WE give this month the second of the series of five colored plates of fern decoration for china painting. It is more simple than that given last month, the delicate gold tracery being omitted, and the treatment of the maiden hair is conventional and more easily carried out. The general tone of the ground should be put in first; for this use a very thin wash of apple green or any other light green in your color box which will give the proper tint. The leaves are painted with the same color, but of a darker tone, and are shaded and outlined with sepia.

Correspondence.

NOTICE TO TRANSIENT READERS.

Readers of The Art Amateur who buy the magazine from month to month of newsdealers, instead of forwarding their subscriptions by the year, are particularly requested to send AT ONCE their names and addresses to the publisher, so that he may mail to them, for their information and advantage, such circulars as are sent to regular subscribers.

ADVICE ABOUT HOME DECORATION.

SIR: We have a small hall and parlor (14x16) communicating by squared arch, both bare of decoration. The ceilings are thirteen feet high. Opposite the hall entrance, in the parlor, is an open fireplace with wood mantel showing some carving. The parlor has one window, which is a large double one in front centre, with casement sixteen inches deep; the hall has only a transom and side lights. On the back side of the parlor is a small door opening into the sitting-room, and at the end of the hall is a similar entrance to the dining-room. Will you give us some ideas in regard to treatment? We much prefer paper for the walls and ceilings, and portières wherever possible. The treatment should be of a somewhat light and breezy character suited to a warm climate. Of course, the large deep window and high ceiling are the main points to be observed, and we had thought the upper part of the window might be stained or painted glass with sash curtains below, while the high ceilings could be utilized by a deep frieze of Lincrusta (if not too expensive) or "flock," with "spindle" or "fret"-work above the portière and over the small doors. We also had in mind a Wilton or Moquette carpet of small Moorish pattern and generally light neutral tints, with Japan goatskins before the hall entrance and fireplace. Please advise us if these ideas may be harmonized; and if so, how they can best be executed in detail.

NEW SUBSCRIBERS, Tucson, Arizona.

Instead of stained glass for the parlor window, place in the upper part a grille made of turned spindles, of Moorish or similar design. Sash or short curtains of India silk, cheese-cloth with lace edging, or some other suitable material can be hung from a brass rod fixed to lower side of the grille. If heavy curtains are required they should be fixed on rod attached to the upper window of the casing and not to the grille.

The walls would look best covered with cartridge paper, light yellow tint for the parlor, terra cotta for dining-room and olive or sage for sitting-room. There should be a frieze three feet, six inches deep in each room, with picture rod at the base of the same. Let the frieze be of some quiet patterned and tinted paper harmonizing with the cartridge paper used. The ceilings may be papered with the same tints as the walls, but lighter in shade. A small indistinct "all-over" pattern is best for the ceiling paper.

If the doorways are high enough it would be best to place grilles, same as suggested for parlor window, across the upper part of the opening. These grilles may be from fifteen to eighteen inches deep; they should be made of cherry or of other wood to suit the trim of the house, or if to be painted, can be of white wood. The portières should be hung at the line of the bottom of the grille. Could be of velours, to suit the furniture coverings and carpets in color, or may be of corduroy or Turco-man.

"Lincrusta" is very durable, but it is much more expensive than paper. A flock paper would do for the parlor. Ordinary hangings will serve for the dining and sitting rooms. Your ideas as to carpet (Wilton) and Japanese goatskins are good.

G., Lexington, Ky.—We shall be glad to comply with your request if you will give us some idea of the kind of bedroom you wish to furnish, particularly naming the dimensions and stating whether the exposure is north or south.

A. H., Tompkinsville, N. Y.—We have no recollection of having published anything of the kind, and certainly should not regard "spools run on an iron" adequate or proper support for "over-mantel shelves."

REGARDING ILLUSTRATIONS AND DESIGNS FOR BOOKS AND MAGAZINES.

M. A., Russ, Ky.—In regard to sketches for publication, there is only one recognized method of procedure. Send your best to the art editor of some well-known paper or magazine, and if they have real merit, and they are what he wants as to subject, they will probably be accepted. As to publishing a book, as you suggest, if you select some poem which appeals to your imagination, and can illustrate it in an attractive manner, you might apply to any well-known publishers, such as Charles Scribner's Sons, D. Appleton & Co., or Harper & Brothers, of New York; Ticknor & Co., or Houghton, Mifflin & Co., of Boston; or J. B. Lippincott Co., of Philadelphia. Submit your work for their consideration, and patiently await your fate. Unless you are a clever illustrator you will have had your labor for your pains. By carefully studying Mr. Ernest Knauff's articles on "Pen Drawing for Illustration," begun in The Art Amateur this month, you can learn much that will prepare you for your ambitious experiment. As to compensation, we would say that it is only authors and artists of established reputation who can command their own price. If you should get a chance to bring out such a book as you suggest, be satisfied with whatever any good publisher will offer you. This advice applies, of course, to your first book. If it should prove a success, you would be in a better position to ask for more liberal payment. As a rule, however, a first book is brought out either on the plan of a division of profits after the sale of a certain number of copies to reimburse the publisher for his outlay, or the author is required to

pay the publisher a sum of money in advance to ensure him against loss should the book prove to be a failure.

M. A., Russ, Ky.—(1) In regard to your inquiry about a market for your studies of flowers and designs, we would say that there are many papers and magazines which might purchase them from you. These you must find for yourself, as we cannot give addresses in such cases, and having our own artists, who work for us regularly, we rarely make new arrangements ourselves unless something of unusual merit is submitted to us. Still, we do not wish to discourage any one from sending us designs or articles. Everything of the kind which we receive is carefully considered. Some of our now best-paid contributors began their connection with the magazine by sending us drawings and manuscripts for consideration, the personality of the senders being quite unknown to us, as in many instances, indeed, is still the case. (2) As a rule, a sketch or drawing intended for magazine use should be at least a third larger than the size it is to be when published. A sketch in oils or monochrome in body-color is often from two to four times the size of the wood engraving to be made from it, it being "photographed down" on to the wood-block, the engraver working with the large original before him as a guide.

GOUACHE PAINTING.

READER, Brooklyn.—(1) "Gouache painting" and "painting in body color" mean the same thing. All the colors are mixed with Chinese white, which is the most useful of all the "body" or opaque colors. As in any other water-color work, you must shade your draperies and dresses with their complementary colors. Thus, red may be shaded with green, yellow with violet, ultramarine blue with orange, orange with blue, violet with Indian yellow, cobalt blue with ochre; carmine may be shaded with light emerald green, emerald green with violet blue, and lemon yellow with lilac made of pink and light blue. The grays shade all colors. Black is shaded with white and white with black. (2) Your request has been anticipated. In the July number of The Art Amateur, one of the colored supplements will be a model for gouache painting. It is a charming sunny landscape by Matt Morgan, kindly lent to the publisher for reproduction, by the Lotos Club, of New York, which owns it. The scene shows the borders of a Spanish bay, with an ox team lazily driven by a picturesquely attired peasant; he is smoking a cigarette, and alongside the wagon walks a woman carrying a kid in her arms. The rest of the herd follow close behind.

"QUALIFIED WITH A LITTLE IVORY BLACK."

A CANADIAN writes: "I see constantly in your directions for mixing oil colors, 'a little ivory black.' Would you please explain the why and wherefore of it?" Ivory black is used to qualify colors which would be crude without it. Most of the best French painters use it in a very careful way, mixed with silver white and other colors to produce the charming grays seen both in landscape and figure paintings. Blue black is cold in quality for flesh, though useful at times; but noire d'Ivoire (ivory black) is the French painter's great stand-by to give the tone and quality to colors which otherwise would be hard and lacking in quality. It should always be modified (as before suggested) with white, yellow ochre and perhaps a little red, blue, etc. When once a painter learns its value his palette will never be without this color.

ETCHING ON STEEL.

SIR: I wish to ascertain what solutions or formulas to use and the manner of using, in regard to time, etc., in etching on steel; both, if possible, on tempered and soft steel, to produce fine lines of good depth and as nearly as possible approaching the clearness and sharpness and smoothness that etching on copper will produce. All the solutions I have used (which I have obtained from dictionaries) etched the lines too ragged. Also (2), where can I obtain or how make a transparent etching ground that will approach as nearly as possible the brittleness or strength of the regular etching ground?

W. M., Elgin, Ill.

(1) For soft steel, use corrosive sublimate in solution with a little alum. For hard or ordinary steel, commercial nitric acid (half acid, half water). This is pretty strong. Add more water if it is necessary to weaken the solution. The time is a matter of experiment and judgment. Nothing but practice will teach it to you. (2) Rhind's liquid ground ($\frac{1}{4}$ lb. bottle costs \$1) is the best. You can get it at John Sellers & Sons, 17 Dey Street, New York.

CHINA PAINTING QUERIES.

SIR: Could I do my own firing with a good kiln and proper instructions? (2) I have thirteen tubes of paint: sepia, violet of iron, carmine No. 2, carmine No. 3, carnation No. 2, deep purple, jonquil yellow, deep ultramarine, apple green, light coffee, brown green, grass green, ivory black. What more do I need? (3) Is it best to use flux with the colors? (4) What harm would it do to use the fat oil in mixing the colors? (5) Kindly tell me what kiln to get. I do not want a large one, but one that is reliable.

M. L., Columbia, Dakota.

(1) You could learn to fire china without doubt, and do it on your own premises. (2) Your colors are good, except the deep carmines; and carnation, which is seldom used. Get in addition deep blue green, dark green No. 7, brown 4 or 17, mixing yellow, carmine No. 1, carnation No. 1, emerald green. With these you can do almost anything in china painting. (3) Use from one third to one fourth of flux with all your colors; you will find the work, after firing, looks the better for it. Buy the flux in the tube just like the paints. (4) Too much fat oil causes the paint to blister in firing. You do not need it in mixing Ia.